



# Potters Guild of British Columbia

1359 Cartwright St., Granville Island  
Vancouver, B.C. V6H 3R7  
(604) 683-9623

## NEWSLETTER

**JUNE 1992**

**ISSN 6319 812X**

### SLIPS AND ENGOBES

#### SLIPS

Mixtures of clay, water and colouring oxides or stains. They are used to cover a clay and change its colour or texture.

#### ENGOBES

Similar to slips but generally containing less clay. They can also be composed entirely of non-clay materials and therefore cannot be called slips.

#### SLIP GLAZES

Glazes which contain more than 50% of clay and generally applied to raw unfired ware.

#### CASTING SLIP

A deflocculated suspension of clay in water used for casting in plaster molds. This type of slip has a much lower water content.

#### SLIPWARE

Traditionally earthenware pottery. Decorated with colour slips under a transparent lead glaze.

#### SELF-GLAZING

Engobes which have enough flux to cause them to fire ENGOBES to a dull sheen.

#### SLIPS

Simple slips can be made by adding oxides or stains to the same clay which is being used to make the piece. They must be applied to the damp clay because they have a similar shrinkage. Failure to do this will result in surfaces which crack and peel away on drying. The only colours which are possible are those which are darker than the original body. Slips of this type work very well for

direct application immediately after throwing or handbuilding. Some desirable properties are:

1. To cover surfaces with a suitably dense coating of the desirable colour.
2. To cling to the surface during the shrinkage which accompanies drying and firing.
3. To vitrify at a temperature similar or lower than the maturing temperature of the clay.
4. To survive under the glaze without being dissolved.

#### ENGOBES

The disadvantages of slips may be overcome by making up engobes which have less shrinkage than the clay upon which they are being applied using light burning materials so they are essentially white unless coloured by adding oxides.

*Continued on Page 10*

ENGOBE COMPOSITIONS

Temperature Range →	Cone 08-1			Cone 1-6			Cone 6-11		
	damp	dry	bisque	damp	dry	bisque	damp	dry	bisque
State of ware to which engobe → is applied									
Kaolin	25	15	5	25	15	5	25	15	5
Ball clay	25	15	15	25	15	15	25	15	15
Calcined kaolin		20	20		20	20		20	20
Leadless frit	15	15	15			5			5
Nepheline syenite				15	15	20			5
Feldspar							20	20	20
Talc	5	5	15	5	5	5			
Flint	20	20	20	20	20	20	20	20	20
Zircopax	5	5	5	5	5	5	5	5	5
Borax	5	5	5	5	5	5	5	5	5

-- from Daniel Rhodes, *Clay + Glazes for the Potter*,  
Chilton Book Co., Philadelphia, 1957, p. 161

### JEFF OESTREICH WORKSHOP

**Friday July 10th 7:30pm**  
**Gallery of B.C. Ceramics**  
Slides, discussion and display of his work

**Saturday July 11th, 10-4**  
**Kwantlen College, Surrey**  
**Ceramics Department**  
Space for this session is still available.  
See Registration Form on p. 11.

Cathi Jefferson will have a pot luck party at her house in North Vancouver following the Saturday session.

## The Potters Guild of B.C. NEWSLETTER

is published 10 times a year as a service to the Membership. Submissions are welcome, and should be in the Guild office by the last Friday of the month. Material may be edited for publication.

**Managing Editor:** Jan Kidnie.

**Mailing:** Gillian McMillan, Savita Kshatrija.

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**The Potters Guild of B.C.** membership is \$26.75—individuals, \$42.80—groups, January to December (including GST). See application form elsewhere in this issue.

**Potters Guild 1992 Board of Directors:** Rosemary Amon, Sarah Coote, Linda Doherty, Tam Irving, Kersti Krug, Carol Mayer, June MacDonald, Nathan Rafla, Friederike Rahn, Elsa Schamis, Ron Vallis, Anita Wong.

**Staff:** Jan Kidnie, Guild Office Administrator, Coralie Triance, Manager, and Lea Price, Assistant, Gallery of B.C. Ceramics.

## EXHIBITIONS COMMITTEE

Recently, the B.C. Potters' Guild has co-sponsored two exhibitions: **Choosing Clay** at the Canadian Crafts Museum and **British Columbia Contemporary Ceramics 1986-1991** at the UBC Museum of Anthropology. **Choosing Clay** is currently travelling in B.C. and is proving to be very popular. B.C. Contemporary Ceramics was mounted to coincide with an international ceramics conference "The Turning Point", held at the University of British Columbia in November 1991. Both of these exhibitions have succeeded in exposing and promoting the work of British Columbia potters.

The Exhibitions Committee of the Guild is keen to continue moving towards creating more such opportunities. It would be relatively simple, for example, to organize small thematic shows at various venues. Indeed, we have already proposed two more exhibits for the UBC Museum of Anthropology: **Saltware**, featuring salt glazed wares will be open from June to the end of July 1992. Included are works by Mick Henry, Tam Irving, Cathi Jefferson, Lynne Johnson, Sam Kwan, Vincent Massey, Wayne Ngan, Jeff Oestreich, John Reeve, Lari Robson, Ian Steele, and Ron Vallis. Another exhibit featuring overglaze painted earthenware is being planned for August. We are also working with the Canadian Craft Museum on exhibition ideas.

However, we are a small committee, and it is of some concern that we adequately reflect the sentiment of the membership and not work within a vacuum. We have discussed the possibility and plausibility of offering small shows to art galleries, other museums and perhaps corporate edifices. Our plans cannot be grandiose because we have no budget for exhibits and rely on the receiving hosts to cover any costs.

In order to look ahead and plan effectively, we need your input! We need to know whether you would like your work to be exhibited, whether we have any slides of your work, whether there are places in your region that may be possible venues for exhibits, whether you can suggest themes for exhibits, and/or whether you think we should spend our energy in this area.

We are keen to promote you and your work in as many ways as are feasible. Please contact us with your recommendations, and give us the tools to work on your behalf.

Exhibition Committee: Carol E. Mayer (Chair), Tam Irving,  
Nathan Rafla, Elsa Schamis, and Ron Vallis.

## BOARD OF DIRECTOR CHANGES

As both Terry Saimoto and Debra Sloan stepped down earlier this spring from the Board of Directors, Linda Doherty and Anita Wong who both stood for election at the AGM in January have agreed to fill these vacancies. Linda is prepared to serve on the Marketing Committee, and Anita on Workshop and Library committees. Welcome aboard!

Linda may be contacted at 888-2254, and Anita at 254-9432.

## PUBLICATIONS COMMITTEE

The Don Hutchinson monograph, the first in the Corpus Vasorum Pacifica series, has been published, and we are proceeding with plans to produce a second issue, featuring Sally Michener, ceramic sculptor and teacher at the Emily Carr College of Art and Design for almost 20 years. We have applied to Canada Council for funding assistance, and are investigating other potential sources.

Many thanks to Coralie for her assistance in the preparation of the Canada Council application.

*WORKSHOPS AHEAD!*

*Jusan Lepoidevin confirmed for Kwantlen, Sept. 19<sup>th</sup>  
John Gill at ECCAD in October !!*

Elsa Schamis, Chair



**Gallery of B.C. Ceramics**  
1359 Cartwright St. Granville Island  
Vancouver, B.C. Canada  
(604) 669-5645 V6H 3R7

## GALLERY REPORT

No major report this month apart from the Gallery Statement of Intent and Guidelines to Gallery Applicants which is printed on pages 4-5 of this issue. The Gallery Committee has worked on the preparation of this document with the hope that it will clarify procedures and daily operations of the Gallery.

## EDUCATION

**Capilano College** announces an exciting new direction for the Clay and Textile Arts Program beginning September 1992. Courses in ceramics will now be offered through the Studio Art program. Initially these courses will be open to part-time students wishing to concentrate on Ceramic Studies. However, the intention is that Ceramics will soon be integrated more fully into the two year studio art Program.

This fall, **Beginning Clay** will be offered on Monday evening from 6:30 to 10:30 pm, with a lab on Thursday evening from 7 to 10:00 pm.; **Advanced Clay** will be held Wednesdays from 8:30 am to 4:00 pm. Instructor for both courses is Donald McLaren.

As the Art Department is closed from June 15 to August 17, further information is obtainable from the Advising Centre at 986-1911, Loc.2990

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**The Vancouver Museum** offers a hands-on workshop on Tuesday night, June 30th on "Light, Lighting and Film", with commercial photographer, T.J. Adel. For information and registration, contact T.J. Adel at 736-6826, or Marion Yas, Public Programmes, Vancouver Museum, 736-4431.

## EXHIBITIONS AND SHOWS

**Joanne Copp** has an exhibition of her primitive fired vessels at the Arts Centre Gallery in New Westminster's Queens Park, from June 30th to July 25th. Opening July 5th, 2-4 pm.

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**Gordon Hutchens** work is on display in "Best of Circle Craft", Adrian Ross's Choice, at Circle Craft Gallery, Granville Island, from July 3rd to August 5th. (604) 669-8021

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### METCHOSIN INTERNATIONAL SUMMER SCHOOL OF THE ARTS.

3505 Richmond Rd., Victoria, B.C.  
V8P 4P7 Phone (604) 598-1695  
Fax (604) 370-2324

TWO WEEK COURSES:  
JUNE 28 to JULY 11, 1992:

**Glaze and Colour Development with Robin Hopper**, for ceramic artists focusses on the specific interest and firing temperature of attending artists. Text: "The Ceramic Spectrum" by Robin Hopper, and an additional \$50 firing fee (15 students).

**Clay Hand-building and Low Temperature Firing with Denys James** explores three-dimensional expression using the medium of clay in the personal creation of sculptural form (12 students).

WEEKEND COURSE: Saturday, July 4 and Sunday, July 5, 1992

**Raku - Kiln Building and Firing Techniques with Randy Brodnax** innovative approaches to simple kiln building for raku and Low Temperature Firing (30 students)

**COST:** 2 week tuition: \$495; weekend tuition: \$95. Accommodation, including meals from \$479 for two weeks (Add 7 % GST to all prices).

**Vancouver Museum** is hosting a **Blue and White Porcelain Show** to September 20, with the opening August 1st at 8pm. On August 20th at 8 pm, Dr. **Richard Pearson** of UBC will present a lecture on the "Great Ming and Their Porcelain Trade".

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A lecture in **Indian textiles** with **Ms. Jasleen Dhamija** will be held on July 9th. Call the Museum for details and ticket information.

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"A Treasury of Canadian Craft", the most comprehensive and inclusive survey of contemporary Canadian craft ever exhibited, features works from 198 of Canada's foremost craftsmakers completed within the past four years. At the Canadian Craft Museum, 639 Hornby Street, Vancouver, to September 7th. (604) 687-8266

Recently found in the *New York Times*, Sunday, May 17, an article by Molra Farrow on "What's Doing in Vancouver", in which Crafthouse and our Gallery of B.C. Ceramics were among four of the shops mentioned, and Coralie reports that people have already been in with the article in hand!

Congratulations to Val and Dave Dobie on the birth of their daughter, Alexa Brynne, on May 2nd.



## **POTTERS' GUILD OF B.C.**

### **GALLERY OF B.C. CERAMICS – STATEMENT OF INTENT AND GUIDELINES FOR APPLICANTS**

The Gallery of B.C. Ceramics represents one of several programs organized by the Potters' Guild of B.C. for the advancement of knowledge about ceramics. The Gallery functions as a showcase for our artisans and helps to educate and inform the public about the high standard and rich diversity of their achievements. Membership in the Guild is not necessary in order to show in the Gallery. Profits, along with membership dues, are used to finance other educational initiatives. The Gallery operates under the policy direction of the Board of Directors of the Potters' Guild of B.C. with the Manager and other staff being given the responsibility for carrying out this policy on a day-to-day basis. The information below will provide guidelines for those already showing in the gallery and for those contemplating participation in the future.

#### **1. SUBMISSION REQUIREMENTS AND JURYING PROCESS**

Individuals wishing to show in the Gallery must submit the following:

- a. six pieces showing a range of work, each piece to be identified with name and numbered from 1-6;
- b. a typed biography and a statement about yourself and your work;
- c. a typed and numbered list of the pieces, providing information and retail price;
- d. a cheque for \$21.40 (\$20.00 plus \$1.40 GST) which represents a non-refundable jurying fee.

Please note that the Potter's Guild will not be responsible for breakages which occur during normal handling.

#### **2. CRITERIA**

The jurors will be looking for work which shows a strong sense of personal style and direction and which is technically competent. Good design and consistency over all six pieces will also be a consideration.

#### **3. SELECTIONS COMMITTEE**

The above criteria will be applied by a three person selections committee. The committee will consist of two members of the Board of Directors who will be appointed by the Board. The third committee member, also appointed by the Board, will be a member at large. The Selections Committee will appoint its own chair who will report committee decisions to the Board and will advise applicants by letter within six weeks of the submission deadline. Committee members, except the chair, will hold office for one year.

The chairperson will continue for a second year in order to provide continuity. However, he or she will relinquish the chair to an incoming committee member.

#### **4. ANNUAL RE-JURYING**

All artists showing in the Gallery will be reviewed annually. The Selections Committee will apply the same criteria outlined in Section 2. The purpose of the re-jurying is to ensure that the quality of work continues to be of an acceptable standard. Artists who do not pass the annual re-jurying will have their work removed from the Gallery and will be advised to re-submit work to the next Selections Committee meeting.

#### **5. JURYING SCHEDULE**

The Selections Committee will meet three times per year:

April - after the 15th;

October - after the 15th;

Annual re-jurying date to be decided by the committee, but not later than April of any given year.

#### **6. MANAGER'S RESPONSIBILITIES**

##### **DISPLAY**

All work will be displayed in a professional and fair manner by rotating pieces throughout the Gallery on a regular basis. However, due to the nature of the Gallery, (small space/large number of artists), not everyone can have all of their work on display all of the time. Responsibility for display rests entirely with the Gallery Manager. The Manager and assistants will, to the best of their ability, provide information about the artists and the nature of their work to the public. The Manager will exercise discretion in maintaining the high standard of quality in the work which is submitted to the Gallery.

#### **7. INVENTORY MANAGEMENT**

1. New work will be accepted in the Gallery MONDAY through WEDNESDAY. The Manager is to be contacted in advance to agree on a time.
2. If submitted items of work do not exhibit the degree of excellence which the Manager has been instructed to maintain, the Manager has the right to refuse such work.
3. All work will be recorded on Gallery submission sheets (provided by the Gallery). One copy will be retained

by the Gallery; the other by the artist.

4. All work will have an inventory number assigned prior to being displayed in the Gallery. The inventory number consists of the first four (4) letters of the artist's last name; the year, month, and number of piece; e.g., Smit 92/01-01, \$50.00. This sticker will remain in place throughout the time work is in the Gallery. The retail price will not be changed on this consigned work without prior consultation with the artist.
5. After six (6) months, unsold work should be removed from the Gallery and replaced with new work. There are exceptions to this; unique work may be kept longer for educational purposes.
6. Commissions shall be paid on a 60/40 % basis for Guild members and on a 50/50% basis for non-members. All commissions due will be paid on or about the first of every month.
7. Commissions generated through orders taken in the Gallery will be paid on an 80-20 % basis. All commissions generated on this basis will be paid on or about the first of every month.
8. Breakage by a customer will be collected at full value. The artist will be paid at 60 % of retail price. Breakage by a Gallery staff member will be paid at 60 %. If there is a flaw that could contribute to this breakage, the manager will consult with the artist when this occurs.
9. During the month of January there will be a month-long sale of all work in the Gallery. Work will be discounted by 20%. Commissions will be paid at 60-40% of the discounted cost. If an artist does not wish to participate, the Gallery Manager should be advised.
10. Once a year the Selections Commit-

tee will review all of the work shown in the Gallery to ensure that standards are being maintained. Any work that is found not to meet these standards will be removed from the Gallery and the artist will be asked to resubmit their work to the next Selections Committee jury.

#### 8. ARTISTS' RESPONSIBILITIES

1. The artist is to contact the Gallery Manager upon receiving a letter of acceptance to arrange for an initial appointment and to submit work.
2. Gallery artists are encouraged to provide up-to date documentation of their work (slides, photograph) which will be of interest to the public and will assist the manager in promoting the work.
3. The Manager will provide a printout of work sold. It is the responsibility of the artist to maintain a record of these sales against their original submission list.
4. Addresses and telephone numbers of artists will be provided to buyers and/or designers. If you do not wish to have designers or buyers contact you through your studio, make this known to the Gallery Manager.
5. It is the responsibility of the Gallery artist to keep an adequate variety and stock of work in the Gallery so that they can be properly represented. Work may be pulled from the floor if stock is insufficient.

## VIDEOS AVAILABLE

### **Signature Series** (Guild Produced):

**Bruce Cochrane Demonstration and Slide Show:** Two hours in length, including one hour of slides and one hour demonstration of basic throwing, assembling and clay manipulation, and discussion of glaze and firing techniques (majolica and terra sigillata). July 1991. Rental: \$20.00 plus return postage.

**Friederike Rahn Demonstration and Slide Show:** One hour in length, from a Guild evening May 1991. Fredi works in earthenware and demonstrated the making of a hand-built teapot. Rental: \$10.00 plus return postage.

### **Others:**

**The Tea Party:** A US film, 26 mins. approx. A group show of teapot sets, and theme pieces. No demo. Rental: \$5.00 plus return postage.

**Yuriko Matsuda:** A video produced in Japan about Yuriko's life there and her work. Approx. 30 min. long. Rental: \$5.00 plus return postage.

Ronna Neuenschwander's **Dinner with the Devil Snake.**

We hope the list will be expanded soon to include workshop/demonstrations by Kinichi Shigeno and Takako Suzuki, and others to be purchased by the Guild. Rental periods are ten days, and reservations recommended.

A group insurance plan is available through membership in the Guild, via Mutual of Omaha. Contact Guild office for details.

# GREENBARN POTTERS SUPPLY LTD.

9548 - 192 Street, Surrey. Phone: 888-3411. Fax: 888-4247



At Greenbarn, we've been around for years, but a change of ownership and management took place almost two years ago, and has injected some new energy here. John Porter has retired. Dave Dobie now manages Greenbarn. We've hired new staff, increased our product range, and worked hard at a new, and more friendly attitude. We are aiming to improve both our service level and our competitiveness by offering good prices on a daily basis as well as specials in conjunction with our major suppliers. For example, Laguna Clay Company is offering Pacifica Wheels to us at a discount during the summer and we are happy to pass on that savings to our customers.

We still have the experience of Stan Clarke, who originally started Greenbarn to serve the needs of B.C. potters. Stan continues to work in the store on Fridays and Saturdays for those of you who like to drop in and chat with him. With the assistance of our suppliers, we look forward to serving your needs. Coming soon.... look for our 1992-93 catalog with many new products and competitive pricing each and every day.

## DOLAN TOOLS

High quality, long lasting tools.  
Greenbarn is now the Western Canadian distributor for Dolan Tools. Call us for more details.

## LOCKERBIE WHEELS

Now available, a good kickwheel with a heavy concrete flywheel. Motorized version.

## RAW MATERIALS

Check our prices. Also, bulk prices on materials now available.

Now available:

**PETER PUGGER**  
**VENCO PUGMILLS**  
**BLUEBIRD PUGMILLS**

## NEXUS SCALES

Now available.

## SOLDNER CLAY MIXERS

Greenbarn is now a distributor for Soldner mixers. Call for details.

## HARD BRICK

We now have a full range of hard refractory brick available as well as our normal stock of insulating brick

Need something from **Seattle Pottery Supply** ?

As Seattle's dealer in B.C., give us a call for competitive prices and quick service.

## CUSTOM BLENDED CLAYS

Available from our clay suppliers: Plainsman, Seattle, Laguna, Imco, and Fairey.



note: these great line drawings are from the book "Hamada" which we have in stock.



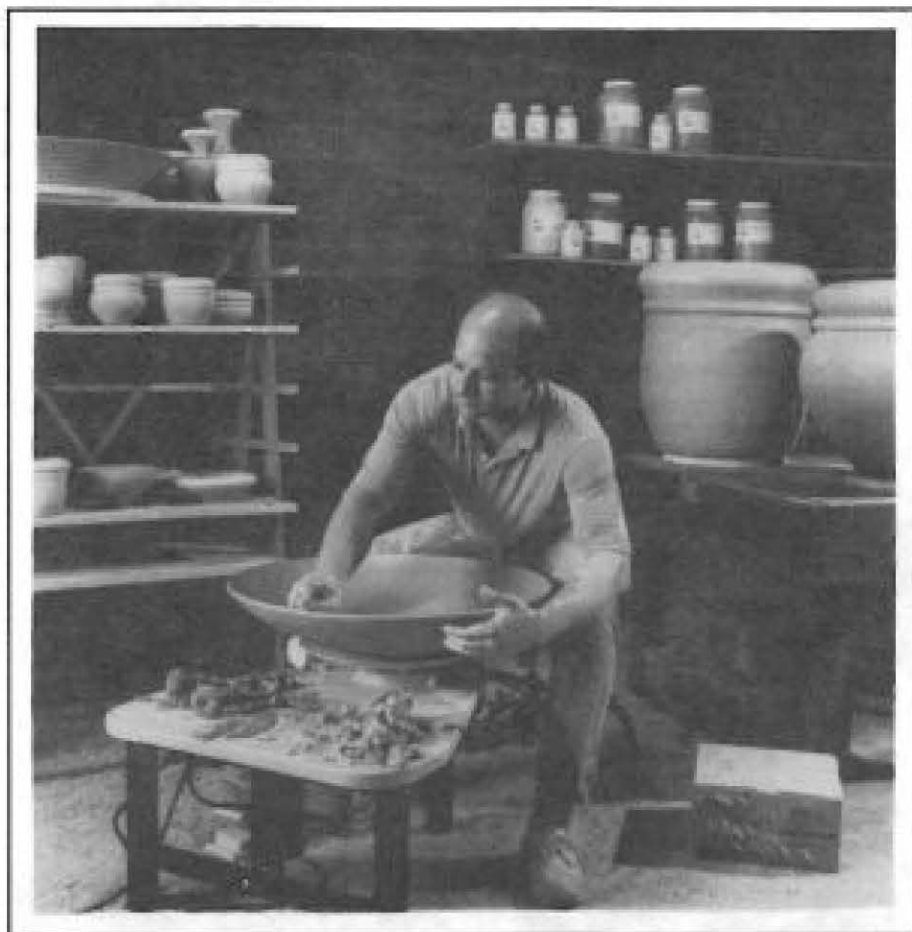
# GREENBARN POTTERS SUPPLY LTD.

9548 - 192 Street, Surrey. Phone: 888-3411. Fax: 888-4247



Greenbarn is pleased to offer Pacifica wheels at a very good price, in conjunction with Laguna Clay Company as an introductory special for Laguna's new ownership. Pacifica Wheels was purchased by Laguna Clay Company back in March 1992 and Pacifica wheels are now made in Los Angeles by Laguna. As Laguna's B.C. distributor, servicing will be done at Greenbarn for any new or used wheels. A very quiet wheel. 5 year warranty.

## SUMMER of 1992: PACIFICA WHEELS \$795.00



## TRAVELLERS' CORNER

Dear Fellow Potters:

Recently I toured China with a group of friends. It is difficult to describe the China I saw. For me, it is a land of pain and hardship, a land of exquisite poetic beauty, and a land of incomprehensible cultural richness. I stood on holy ground and felt the power of the gods pulse through my body. I saw a woman so beautiful that one glance will last a lifetime! In Xi'an, I stood before a terra cotta warrior and reached across time and space to meet my brother in its maker! The tears would not stop.

Hamada had suggested we not look too closely at his work because it represented solutions to the problems he had found. He said we should study the problems and find our own solution. I saw very little ceramics in the eight major centres we visited, and the few pieces on display were not impressive. Chinese collections are in Paris, London, Washington, or Taiwan, etc., having been absconded by "cultural" nations. I could follow Hamada's advice therefore, and focus on what was there, rather than look for what I thought I should see.

A little story of one event, typical of almost daily happenings, will illustrate some the magic of China. One evening, unable to sleep, I sat in an empty hotel lobby. A young man approached me and asked if I knew of William Shakespeare. I replied, "Of course", and asked him how he knew of him. He had not studied Shakespeare in school but he had found a sonnet he admired for its passion. From there he memorized 5 plays and 150 sonnets, with the hope that someday he could study further the works of the great bard. In the middle of the night for three hours, he recited Shakespeare in the heart of China! At 5 am., he picked up his broom and left to finish the floor while I sat tearfully filled with joy!

Travelling in China is easy and inexpensive now. Open markets and free enterprise shops are springing up here and

there. China still is moving through its industrial revolution towards the 20th Century. Change is rapid and China is the future!

Many times I felt that I had been there before in another time. With my heart I saw the things my eyes could not comprehend. I have been touched by this great land.

Don Hutchinson

### Paris in the the Spring (and a couple of other places)

This June issue of the newsletter has been late in arriving because for the past 6 weeks I've been exploring Denmark and France. How did I manage this, you ask? I'm still wondering myself. My main debt, both personally and financially, is to my amazingly accommodating husband, Jim, who stayed behind with our teenaged children, and who no doubt, will go off on his own explorations soon. I'm also grateful to the Guild Board for letting me "off the hook" for the period, and to Coralie herself, though with the pile of mail that awaited me here, I'll think twice about staying away so long again.

The Danish portion included a visit with old friends and a good tour by car of the rest of Zealand, the island on which Copenhagen is located. Springtime in Denmark is wonderful (I seem to have had two this year). When we arrived in early May the soft green leaves were just coming out on the beech forests, and white anemones covered the ground beneath, with bird song filling the air.

I found an exciting studio/gallery in Copenhagen near the old "New Harbour", where a group of six ceramists display and sell their work. Denmark has a total population of about 5 million people, and not a lot of functional studio work is done there, but some very impressive use of clay, inlays and glazes, and firing methods, in vessel form is found. Prices are quite high compared with similar work here: on an estimated average of 100 % higher. Work in clay is definitely regarded as an art form along with glass, wood and metal working. One senses and hears that markets are similarly slow for such luxury items: the friendly woman running the shop with her studio in the back room said that a week's sales this year is about equal to a day's sales five years ago. A couple running a small studio out of the fishing village of Gilleleje on the north coast, and making a wide range of functional



Beate Andersen,  
StrandStraede Keramik, Copenhagen



and decorative stoneware (with a bit of raku for fun) survive largely because the husband teaches ceramics in a regional art college. Their work sells in gift shops across from Tivoli Gardens in Copenhagen among other places.

France, with its broader ceramic traditions is an other matter, but the realities of making a living are not dissimilar. Having accidentally run into Michael Huyghe just before I left Vancouver, and with Lynne Johnson's recommendations as well, I was determined to visit LaBorne, a pottery centre since the 18th Century (the Talbot family in the 19th C). Two hundred kilometers south of Paris, near the regional centre of Bourges, La Borne is a village of perhaps fifty homes, and at least a dozen active studios, served by a bar/brasserie, one or two boulangeries (bakeries), and a magasin d'alimentation for fresh vegetables, fruit, meat, cheese and other staples. The latter was obviously the centre of social activity on a Friday morning, when I went to buy myself something for a picnic lunch, though the organization of local ceramic craftspeople runs an exhibition centre in the old church and often put on special events in an exposition/studio complex next door. My French was just

good enough to carry on some discussion with the people whose studios I visited, though the highlight was sharing a cup of tea with Christine Pedley and her visiting English father. Christine arrived 24 years ago after graduating from the Harlow Art School, with the intention of only staying several years. She works full time in her studio, as well as running a "gite" -renting out several small cottages on her property to visitors. Her stoneware functional work is wood-fired, finely crafted, and sells for approximately 25% more than ours (out of her own shop there). The cost of living in France is probably at least that much higher than Canada's.

The last two weeks of my holiday was spent bicycling along and around the Loire valley from Saumur to Blois with a group of 11 other non-French: 3 Brits, 5 Canucks, 3 Aussies, and 1 Kiwi, -a fairly raucous group, in all. We sampled the local wines, visited chateaux, and explored the countryside and villages that appear little changed from the 18th Century, though possibly missing the young people who have consistently moved away. Fields of wheat with red poppies, barley, sunflowers, and vineyards are interspersed with huge forest

expanses filled again with bird song. In a pot shop in Amboise I found a wide range of work, from the saltglazed functional Motte work to LaBorne type crocks and beyond. Homes and restaurants use this functional work everywhere; it is still a regular aspect of everyone's day to day life, from pitchers for wine and water, to soup and salad bowls, terrines, and casseroles. It is work by the people, for the people, and of the people.

My search for an affordable small teapot was very definitely thwarted. A little Quimper jug from the 50's was a mere \$100 Canadian, and a piece I could afford here was four times the price in Paris.

The most interesting part of a trip such as this for me was the rediscovery that regardless of the formal language you use, the language of what you know is what really counts, and I invariably felt comfortable and at home talking about clay; a good discovery when you've been on the road for too long!

It's back to work and my own reality for now, but I hope to visit France and Denmark again!

Jan Kidnie



Jane Reumert,  
Strandstraede Keramik, Copenhagen

## SLIPS AND ENGOBES

*Continued from Page 1*

Combinations of china clay (for whiteness) and ball clay (for shrinkage) form the basis of engobes which may be formulated for application at the damp, dry or biscuit stage. Shrinkage control is obtained by adjusting the ratio of china clay (low shrinkage) to ball clay (high shrinkage). The addition of a flux may be necessary in order to develop some vitrification, otherwise the engobe simply brushes off after firing. Felspars are used for the high temperature range. Other additions may include fillers (flint), hardness (borax), binders or gums (CMC) and opacifiers (tin or zircopax).

Less complex engobes can be made using combinations of P.V. clay and OM-4 ball clay. The following starting points are suggested for working out your own formulations:

STATE OF WARE	DAMP	DRY	BISCUIT
PV	60	80	95
OM-4	40	15	5

Additional fluxes will be required in the low temperature firing range (below Cone 6).

### Application

Slips and engobes may be brushed, poured, trailed, sprayed or dipped. Each technique has its own special quality. Bear in mind that if the application is on greenware, timing is important.

### Engobe for wet Cone 6

Silica.....	25%
Custer Spar .....	25%
E.P.K. ....	25%
Neph Sy .....	12.5%
Ball Clay .....	9.4%
Gerstley Borate .....	3.1 %

*Thanks to Tam Irving for providing the above technical information.*

## CALLS FOR ENTRY

**"Majestic Settings"**, CABC's first annual "Designed for You" fundraising raffle, is designed to enhance public awareness of the quality, serviceability and beauty of handmade objects created by B.C. craftspeople. Three categories of work, - dinnerware, goblets and placemats/napkins are called for. Entry forms and further information available from CABC, 1386 Cartwright St., Vancouver, B.C. V6H 3R8, or phone (604) 687-6511. Submission deadline is July 31st.

**"Fit for a King"**, a juried competition of lidded whimsical vessels for the table at the **Gardiner Museum** in Toronto from July 14 to August 30, 1992. Deadline for entry is July 3rd. For details and entry forms, contact Anna at the Gardiner Museum Shop, (416) 586-8080.

The **CRAFTHOUSE** Committee is accepting proposals for exhibitions in the Alcove in 1993. Contact Ron Kong at (604) 687-7270, or fax 687-6511. Deadline for proposal submission is September 1, 1992.

**B.C. CREATIVE ARTS SHOW** at the B.C. Place Stadium on August 23 to 25, seeks applications from home-based B.C. businesses which produce quality gift items. Application deadline is June 22. Contact Barb Mowat, Trade Show Coordinator, at (604) 520-5720.

**FESTIVE TREASURES:** The Museum Shop will present its second annual Christmas Exhibition of Festive Treasures at the Canadian Craft Museum in November, from the 19th to the 27th. It is "an eight-day extravaganza highlighting distinctive craft, specially selected for holiday and gift giving". Participation fee is \$40.00 for CCM members, \$50.00 for non-members. For further informa-

tion and application procedures, please contact Trudy Van Dop, Museum Shop Manager, the Canadian Craft Museum, 639 Hornby St., Vancouver, B.C. V6C 2G3, Phone (604) 687-8266; Fax (604) 684-7174.

**Harrison Festival of the Arts**, July 4 & 5, and July 11 & 12, at the juried art market, under the tents in the centre of the town of Harrison Hot Springs on the front street. Contact the Festival Manager at Box 399, 160 Esplanade Ave., Harrison Hot Springs, B.C., V0M 1K0, or phone (604) 796-3664, or Vancouver: 681-2771

**The Vancouver Hobby, Sport and Craft Show** will be held on Friday, November 27th, through Sunday, November 29th, 1992, at the PNE Fairgrounds in Vancouver. For further information, contact Donna Tapp, 6331-256 Street, R.R. #1, Aldergrove, B.C., V0X 1A0. Phone (604) 852-8073 or 856-6171.

**The Vancouver Community Arts Council** will hold its Seventh Annual Juried Christmas Craft Sale at the CAC Gallery from November 24th to December 23, 1992. Artisans creating original, quality crafts, from functional to outrageous, are invited to enter this juried sale. The sale is conducted on a consignment basis: artisans are not required to be in attendance during the sale. CAC volunteers and staff display items, conduct sales and provide security. The "early bird" jury deadline is August 1st. For additional information, mail a stamped, self-addressed envelope to: Christmas Craft Application Form, Community Arts Council of Vancouver, 837 Davie Street, Vancouver, B.C. V6Z 1B7, or contact the Gallery Coordinator, Michael Virnig, at (604) 683-4358.



Bob Kingsmill at Richmond Arts Centre, March 92  
Photo by Stephanie Graves

## UNCLASSIFIED

Offering (\$-) free labour, as an assistant to potter or sculptor-in-clay. During the school year I am a fine arts student who, for the summer, would like to further develop a well-rounded understanding of my preferred medium, the great ceramic art. Able to offer my services throughout the work week. Will diligently answer all respondees. Please call during the day at 420-7484. Karol Maretic.

**Whispering Pines Ranch** offers a Summer Clay Retreat, July 12th to 18th, west of Calgary, with guest artists, Sally Barbier, Al Tennant, and visiting artists Linda Stanier and Pat Matheson. For more information, contact David Settles or Debra Cherniawsky at (403) 255-7882 or 248-9818.

### Registration Form

#### JEFF OESTREICH PRESENTATION

I will participate in the following sessions:

- ☐ Friday July 10th, 7:30 pm • Gallery of B.C. Ceramics • Slides & Discussion • \$10.00 incl. GST
- ☐ Saturday July 11th, 10 am - 4 pm • Kwantlen College, Surrey • Workshop Demonstration • \$32.00 incl. GST
- ☐ Non-Guild Member registration is \$12.00 + \$40.00 or \$52.00 incl. GST for two sessions
- ☐ Full time Student registration is \$6.00 + \$20.00 or \$26.00 incl. GST for two sessions

Pot luck lunch at Kwantlen College on Saturday.

Enclosed is a cheque or money order to Potter's Guild of B.C. for \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_

Mail to:

The Potters' Guild of B.C.  
1359 Cartwright St.  
Vancouver, B.C. V6H 3R7

( ) 1992 Membership Application

( ) Membership Renewal

( ) Change of Address

Mail to: The Potters Guild of B.C.

1359 Cartwright St.

Vancouver, B.C. V6H 3R7

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City & Province: \_\_\_\_\_

Postal Code: \_\_\_\_\_ Tel: \_\_\_\_\_

I enclose my cheque/money order in the amount of \$ \_\_\_\_\_

1992 Fees: Individual: \$26.75/year, Group: \$42.80/year, January-December incl. GST.



# The Pottery Times

Since January 1, 1992

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☐ \_\_\_\_\_ ??

NAME \_\_\_\_\_ PHONE \_\_\_\_\_

ADDRESS \_\_\_\_\_